

DOCUMENT RESUME

ED 246 656

FL 014 413

TITLE French as a Second Language. Ensemble Culturel 2, Grade 5. Teacher's Resource Book.

INSTITUTION Newfoundland and Labrador Dept. of Education, St. John's. Div. of Instruction.

PUB DATE [84]

NOTE 27p.; For related documents, see FL 014 411-412.

PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC02 Plus Postage.

DESCRIPTORS *Classroom Techniques; *Course Content; *Cultural Education; Educational Objectives; Elementary Education; Foreign Countries; *French; *Grade 5; Instructional Materials; *Second Language Instruction; Teaching Guides

IDENTIFIERS Labrador; *Newfoundland

ABSTRACT

The second of three basic packages of materials for cultural instruction in Newfoundland and Labrador's elementary level French program builds on the previous unit covering the concept of various cultures and leads to the third unit's coverage of French Canadian culture in general through a study of nearby French Canadian cultures, in Newfoundland, Acadia, and St. Pierre. The materials are intended to complement materials already in use by teachers, and are a response to teacher requests for direction in teaching culture. The teaching guide contains a discussion of the role of cultural education in the elementary French program, a list of 11 general goals of the three "Ensembles Culturels," an outline of the grade 5 course, notes on integration with material in other subject areas, notes on evaluation, and appendices. The grade 5 outline includes specific objectives for linguistic content and cultural understanding, basic content texts and materials, suggested enrichment content and other resources, teaching strategies, and suggested enrichment strategies. The appendices include outline maps of Canada, Newfoundland, and Labrador; descriptions of Acadian symbols and the Quebec flag; and notes to accompany a tape (not included) of French Canadian accents. (MSE)

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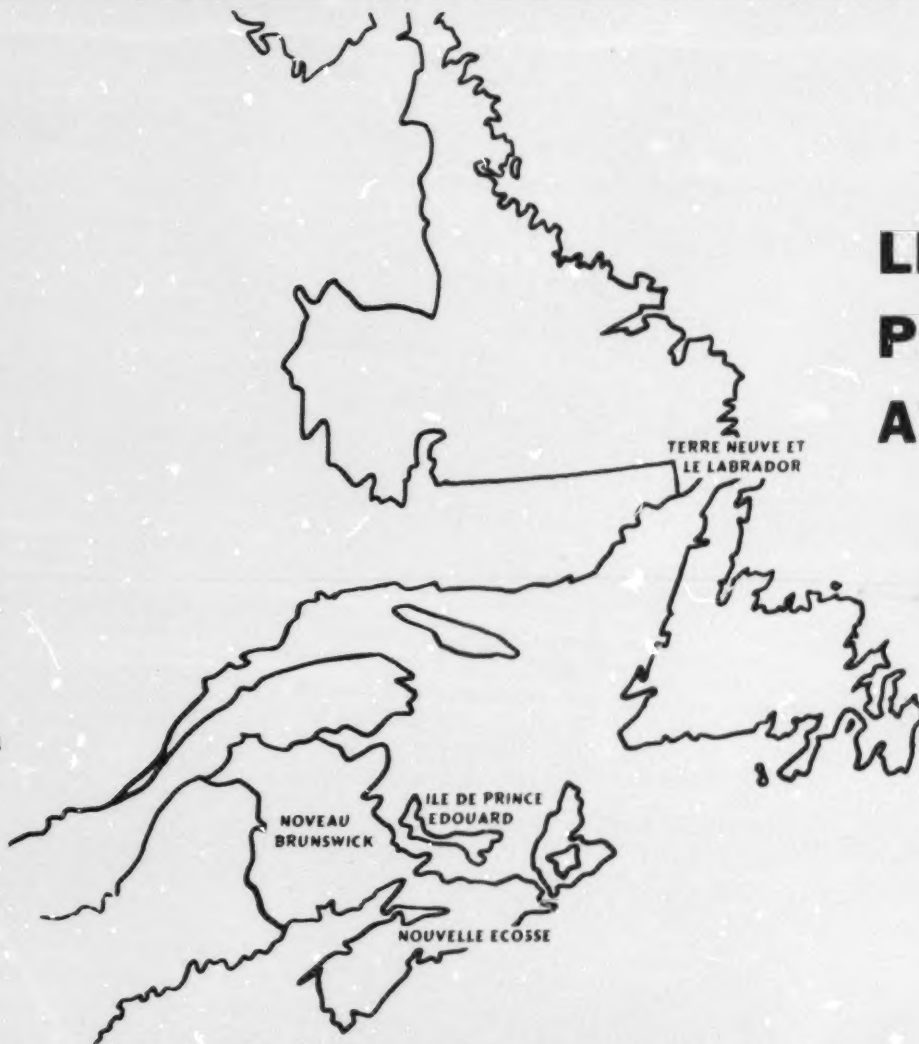
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Government of
Newfoundland and Labrador

ENSEMBLE CULTUREL 2

Teacher's Resource Book



LES PROVINCES ATLANTIQUES

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FRENCH AS A SECOND LANGUAGE

Ensemble Culturel 2

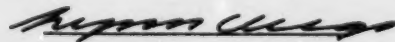
Grade 5

FOREWORD

Ensembles Culturels 1,2, & 3 are basic packages of materials for cultural instruction intended to complement rather than replace materials and activities teachers may already use for this purpose. Their preparation involved research, selection of content, production of some materials, and the writing of the teacher guide.

Ensembles Culturels begin by introducing the notion of many world cultures (Grade 4) and build on this understanding through a study of francophone cultures closest to us - Newfoundland, Acadia, St. Pierre - (Grade 5) and French-Canadian culture in general (Grade 6).

I wish teachers every success in this very important area of second-language instruction.



Lynn Verge

Minister of Education

ACKNOWLEDGMENTS

The Department of Education gratefully acknowledges the contribution of the working group responsible for the preparation of these teaching units. Members of the group are as follows:

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INTRODUCTION

There is a tendency in second-language programs to concentrate almost exclusively on the linguistic aspect of language study. Although cultural awareness and appreciation have been aims of our French programs, cultural instruction has been viewed as secondary to the development of language skills. But language and culture are inextricably linked: learning French gives us access to francophone culture; learning about francophone culture gives us a deeper understanding of the language. Therefore, it is time for cultural instruction to occupy a more prominent place in second-language study.

What is Culture?

In second-language teaching, it has been common to distinguish two types of culture - "Big C" and "small c". In the past, grammar translation courses emphasized "Big C" culture: important achievements in art, music, literature, and science. Later, the focus shifted to "small c" culture: the behavioural patterns or lifestyles of a people. Nowadays, culture is widely accepted to be a composite of the two; a broad concept that embraces all aspects of human life.

Culture and the French Program

Culture should be part of the French program from the outset. This way, the student will develop a broader understanding of the culture of the French-speaking world, especially French Canada, and will be motivated to learn more.

The teaching of francophone culture should focus on the affective development of the student. It should foster:

1. an understanding of oneself and one's own culture
2. the development of such traits as sensitivity to others and tolerance

3. the realization that all people are alike in that they all have the same basic human needs
4. recognition that differences between people exist both between and within cultural groups.

The expected result of the emphasis on both linguistic competence and cultural awareness is that students will acquire a bicultural and a bilingual capacity. The degree to which students exhibit both of these capacities will indicate the degree of success of the French program.

Ensembles Culturels

The Ensembles Culturels are the response to many requests from teachers for some direction in teaching culture to Grades 4, 5, and 6. However, the Ensembles do not presume to dictate; rather, they are meant to be a framework upon which French teachers can create their own culture program. If any teacher feels a particular theme not included here would interest her class, she is at liberty to explore it. The primary objective of the Ensembles is to assist teachers who have expressed a need for such a guideline.

Two main factors determined what information to offer at each level. First, the teaching time available for French at these levels means only a fairly small body of information can be offered each year. Secondly, it was decided that the themes to be studied should follow this order:

1. Grade 4 - The many cultures in the world.
2. Grade 5 - Francophone cultures closest to us (Newfoundland and Labrador, Acadia, St. Pierre).
3. Grade 6 - French-Canadian culture.

GENERAL AIMS OF ENSEMBLES CULTURELS

In keeping with H. Ned Seelye's aims in Teaching Culture¹, the following are suggested as general aims of the Ensembles Culturels. Students should demonstrate:

1. an understanding that francophones act the way they do because they are using options the French-speaking world allows for satisfying basic human needs
2. an understanding that the way francophones speak and behave is a natural outcome of their environment
3. an understanding of conventional reactions to common and crisis situations that might arise in a French-speaking society
4. the ability to visualize culturally appropriate images evoked by the French language
5. the ability to evaluate the relative strength of a generality (in reference to stereotyping)
6. the skills needed to locate and organize information about French-speaking people from the library, mass media, people, and personal observation
7. intellectual curiosity about francophone culture, and empathy for francophones
8. an understanding that issues can be viewed from different angles and that no one approach is necessarily better than another
9. an ability to profit more fully from leisure time
10. heightened self-understanding and appreciation of their own culture
11. an understanding that civilization and culture contribute significantly to language development and use.

¹ H. Ned Seelye, Teaching Culture (Skokie, Ill.: National Textbook, 1975), pp. 38-46.

GRADE FIVE

Cultural Focus

Situating students with respect to the French-speaking world, French Canada, and especially francophones in Newfoundland and Labrador.

Objectives

1. Students will demonstrate that they know the relative use of French and English in the world linguistic cultural communities. (i.e., that 25 countries in the world speak French and 33 countries speak English.)
2. Students will be familiar with where French-speaking countries are found throughout the world, and demonstrate this by indicating them on a map.
3. Students will know where French-speaking concentrations are found throughout Canada, and demonstrate this by indicating them on a map.
4. Students will indicate that they recognize French place names all across Canada (e.g., Maillardville, Rivière-la-Paix, Gravelbourg, St. Boniface), with a particular emphasis on Newfoundland and Labrador (e.g., Cap St. Georges, Port au Port, Baie Verte, Baie d'Espoir, Forteau).
5. Students will be able to recognize and draw the flags of Quebec and Acadia and to relate their backgrounds.
6. Students will be able to identify a number of reasons why French-speaking Canadians have never considered themselves just another ethnic group in Canada.
7. Students will be able to identify dialectical variations among speakers of English and French.
8. Students will indicate that they understand that it is as insulting for French Canadians to be asked if they speak "real (Parisian) French" as it would be for an English Canadian or American to be asked if she speaks "real (British) English".

9. Students will indicate that they know where to look for information about French-speaking Canadians.

Basic Content

1. Map Work
2. Flags
3. Tape
4. Le Petit Acadien

Suggested Enrichment Content

A copy of "Stella Maris", the "Ode to Newfoundland" of Acadia. A script and taped version of "Stella Maris" and "O Canada" are available as part of the Je chante, tu chantes, ils chantent series from:

Instructional Materials
Department of Education
Box 2017
St. John's, Nfld.
A1C 5R9

Ullmann, R., and M. Balchunas. Le Français parlé au Canada. Toronto: Oise, 1978

Pei, Mario. The Story of Language. New York: Award, 1976.

Films:

"Bonjour, Goodbye" (28 min.) National Film Board (N.F.B.)

"Louisbourg" (20 min.) N.F.B.

"We Sing More Than We Cry" (16 min.) N.F.B.

"Wolfe and Montcalm" (29 min.) N.F.B.

Teaching Strategies

- 1.(a) Discuss the many countries that speak different languages, and point them out on a large map of the world. (25 speak French; 33 English).
- (b) Have students sketch desk maps and on them colour in red the countries that speak French; blue, those that speak English; brown, Spanish; etc. (classroom work)
- 2.(a) Discuss the fact that the two official languages of Canada are French and English and that there are several provinces that speak both languages.
- (b) Have students colour in on a desk map of Canada the places where French-speaking concentrations are found.
- 3.(a) Discuss various place names across Canada, pointing out on a map as many French names as possible, such as Maillardville, St. Boniface, Rivière du Loup, and Trois Rivières.
- (b) Have students dot the places on a map of Newfoundland and Labrador which have French names, such as Port au Port, Baie Verte, Cap St. Georges, Baie d'Espoir, Port au Choix, Forteau.
- 4.(a) Discuss the background of the Acadian and Quebec flags.
- (b) Have students draw a picture of each flag and do some brief research on their backgrounds. Background information on the flags is included in Appendix C.
- 5.(a) Discuss reasons for different dialects, for example:
 - a. heritage
 - b. growth in language
 - c. parent and peer influence
 - d. influence of politics, economics, education, and occupation.

- (b) Have students listen to the tape of French and English dialects and compare them with local dialects spoken by students and others from the local community.
- 6.(a) Discuss several important French-Canadians - politicians, musicians, sports figures - and their contributions.
- (b) Have students write a brief research paper on the life of one or more of these important figures.

Suggested Enrichment Strategies

1. Have students outline on a map of their community the various dialect regions within it.
2. School twinning.

INTEGRATION

Integration means using resources available in other subject areas of a student curriculum to complement the teacher presentation of a given theme. Integration can help enormously to enrich a program that teaches Canadian culture to young Canadians.

The focus of the Grade Five social studies program is Newfoundland and Labrador, its history and geography. This study is an almost perfect complement to the Grade 5 Ensemble, which includes projects on Newfoundland and Labrador designed to sensitize students to the French Canadian fact at home.

EVALUATION

In the Ensembles Culturels, culture study is viewed primarily as a source of motivation and, therefore, formal evaluation procedures are not overly stressed. This is not to suggest that the teacher should not evaluate student growth in this area. The teacher should monitor progress in the cognitive and skill areas through observation of student performance during class activities and discussion. The primary focus, however, is on the affective domain, notably growth in student interest, participation, attitudes, and values.

The teacher can select from a variety of evaluation techniques for affective outcomes: interviews, surveys, questionnaires, and rating scales. A rating scale is a very useful instrument for keeping a record of relative student growth. Ideally, the scale would include a range from above- to below-average for such areas as participation, respect for others, tolerance of differences in peoples, interest in francophone culture, and awareness of French Canada. By rating student progress in the affective areas, the teacher can develop a record of individual student growth which can be inserted into the student's report card.

The Ensembles Culturels for Grades 4 to 6 are designed to provide students with the foundations of a basic knowledge and appreciation of francophone culture. Crucial to the acceptance of that culture and its language is a spirit of respect and tolerance. Student growth in these affective areas will to a large extent determine the success of the Ensembles Culturels and, indeed, of the entire French program.

APPENDIX A



APPENDIX B





APPENDIX C

LES SYMBOLES ACADIENS

L'Acadie was the first part of La Nouvelle France visited by French explorers and adventurers. In fact, several attempts at establishing settlements were made before the colonization of what we know today as Quebec.

Presently, the Acadians are settled mainly in the Maritime Provinces, primarily New Brunswick and Nova Scotia, although populations also exist in Prince Edward Island and Newfoundland. Some Acadians live in other countries, of which probably the best known are the "Cajuns" of Louisiana.

In New Brunswick, there is a political party, le Parti Acadien, which envisions the eventual creation of an eleventh province in an area of northeastern New Brunswick. There are in the different provinces various sociocultural groups which represent and promote the Acadian heritage and culture; the Société des Acadiens du Nouveau-Brunswick, the Fédération des Acadiens de la Nouvelle-Ecosse, the Société Saint-Thomas d'Aquin à l'Île de Prince Edouard, and the Fédération des Francophones de Terre-Neuve et du Labrador.

The Acadian flag dates from 1870, an important year for Acadian nationalism. In that year, at Memramcook, New-Brunswick, three symbols were adopted: the "drapeau acadien", the "hymne national" and the "fête nationale". The "drapeau acadien" is a modern-day French tricolor with a star in the upper left-hand corner. The "hymne national" (national anthem) of the Acadians is "Stella Maris" (Latin for "Star of the Sea") while the Acadians celebrate la fête de l'Assomption (August 13) as their "fête nationale".

LE DRAPEAU QUÉBECOIS

As would naturally be expected, the elements of the "drapeau Québécois" had their origins in France. It was King Charles VII who initially adopted the fleur de lys (white lily) and white cross on a blue background. The fleur de lys has always been a symbol of the French monarchy and is also closely associated with the colonization of Canada. The cross has traditionally symbolized a Christian nation while the blue background indicated the authority of the French crown.

The early French explorers, particularly Jacques Cartier and Samuel de Champlain, first brought the elements of the present-day "drapeau Québécois" to what was then Nouvelle France. In 1534, Cartier erected a cross bearing a coat of arms with three fleurs de lys inscribed on it. The ship on which Champlain sailed to Canada flew a blue flag with a white cross. The three elements, the fleur de lys, white cross, and blue background gradually became associated with officials of government in the new colony.

Variations of this flag have been in existence throughout the long history of Quebec. On January 21, 1978, the Government of Quebec officially adopted the "drapeau Québécois" currently in use.

APPENDIX D

TAPE OF ACCENTS

The Tape of Accents in Ensemble Culturel 2 has been prepared to achieve several important purposes:

1. To foster student interest in languages
2. To introduce students to the area of speech variations
3. To develop student awareness of differences in accents
4. To introduce the notion that the way that people speak is a natural outcome of their environment
5. To present the notion that a particular accent is no better or worse than any other.

Accents represent a highly visible aspect of speech and, hence, they serve to identify people as being from a particular country or a specific area of a country. The tape presents a series of speakers (seven in English, two in French) among whom differences in accents should be easily discerned; the speakers, although not identified on the tape, are in the following order:

1. English-speaking Canadian
2. English-speaking Scottish person
3. English-speaking Newfoundlander
4. English-speaking British person
5. English second-language speaker of French origin
6. English second-language speaker of German origin
7. English-speaking American
8. French-speaking Canadian
9. French-speaking European

The two passages used for the English speakers contain essentially the same key words which aid in the identification of the particular accent. Both passages follow, with the key words underlined. In the passage used by the French speakers, key words have again been underlined as an aid to identification of the differences in accent.

Passage No. 1

Mary lived in a large white house on Park Street with her mother and father. One day they had a caller. It was a mangy little dog. Mary let him sit on the rug in front of the fireplace in which the hickory logs were burning brightly. When she looked more closely, she saw that he was a sorry sight. He had a sore paw, many burrs in his fur, and he didn't have any collar. Mary washed the dog but could not get him entirely clean. He looked hungry so she opened a can of food and put it in a bowl with a greasy spoon. She also gave him some water. He ate until both bowls were empty. Just then her father came in the door. She asked if she could keep the dog instead of turning him out of the house on such a cold day. They kept the merry little character for many years. Mary and the dog had lots of very good times together.

Passage No. 2

Last Christmas was one I'll never forget for many years. Mother had gone to the hospital for two days before Christmas. I was the oldest and was left to care for the house. Father was working and Mary was gathering logs for the fireplace. I had just washed the greasy dishes and I was thinking that our Christmas dinner would probably come out of a can this year. My dog, who was really a character, scratched me with his mangy paw to let me know he was hungry. "I'm sorry, old pal, but we just haven't got any food for you", I said sadly. The door opened and in came my father and Mary. A mumbled "Hello" was said, then we heard a car drive into our parking lot. Evidently, we had callers. All was not lost. Our neighbours had brought us a real dinner so, after all, we did have a merry Christmas.

Passage No. 3

Voici mon journal. Je m'appelle Marie-France Painchaud et j'ai dix ans. J'habite dans une grande maison à Rimouski dans la province de Québec. J'ai trois frères mais je n'ai pas de soeurs. Je suis petite avec les cheveux bruns et les yeux bleus.

Aujourd'hui, c'est mardi, sept heures et demie du matin. A huit heures, mes frères quittent la maison; ils vont à l'école. Moi, je reste chez moi. Je ne vais pas bien. J'ai mal à la tête et à la gorge. J'ai un rhume. Je ne suis pas contente mais mes frères sont très contents. Après les classes, ils vont faire du ski. Cela leur plaît beaucoup.

Mon amie, Lise, est aussi bien contente. Elle a de la chance. Aujourd'hui, après les classes, elle va faire de la gymnastique. Mais moi, je ne peux pas faire de la gymnastique. Je suis malade - je dois rester au lit toute la journée. Je veux que la journée passe vite - très vite.